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superficial cleverness won him a position that is unassailable. He protested against the sickly romanticism of the sixties and belonged to the group of which Whistler, Bracquemond and Fantin-Latour were part.

Of the ninety or more prints by Legros in Gallery XI, many are notable. His masterpiece, *The Canal—Morning*, one of the most beautiful landscapes ever executed in drypoint, hangs on the south wall. This impression is in the first state. The self-portrait is considered one of the best etched portraits in existence and his head of Berlioz is likewise of note. There is a tragic force about the *Death of the Vagabond* that makes it impressive. Other well-known titles are *Fagot Gatherers*, *Monks in Church*, *Adoration of the Shepherds*, *Return from the Woods and Valley in Burgundy*.

There is one mezzotint, a portrait of Sir Seymour Haden, and near by are two lithographs, one a self-portrait and the other a very beautiful *Paysage* or landscape. This exhibit has been described as being one of exceptionally beautiful impressions.

W. McC. McK.

MUSIC

It would seem suitable at this mid-year season to inform the readers of the *Bulletin* of the work in music that has been carried on since October; both in retrospect and in prospect the record is an interesting one. We have had five lectures on great composers by Mr. Surette, five lectures on the modern orchestra by Mr. Tweedy with illustrations by members of the Cleveland Symphony Orchestra, five lectures by Mr. Tweedy on the programs of the Cleveland Symphony Orchestra, eight lectures by Mr. Tweedy on the programs of the visiting orchestras, three concerts by the Young People's Symphony Orchestra of The Cleveland Music School Settlement, informal singing every Sunday evening in the lecture hall led by Mr. Surette or Mr. Tweedy, singing classes for members' children on eleven Saturday mornings—for children under ten at ten o'clock and for children between ten and fifteen at eleven o'clock; singing for children on Saturday afternoons in connection with the entertainment which takes place at that time. Mr. Surette has given a special lecture for the Junior League and has taken part in various conferences, notably one at which the English teachers

in the sixth to twelfth grade schools constituted the audience and of which the subject was "The Teaching of English in the Schools" illustrated with lantern slides and phonograph records. On Saturday evening, February fourteenth, and on Sunday evening, February fifteenth, Mr. Boris Saslawsky of New York City, gave song recitals in the lecture hall of the Museum, with illustrative comment by Mr. Surette and with Mr. Tweedy as accompanist.

The foregoing list of musical events in the Museum conveys very little idea of its significance. In the first place, it must be remembered that the Museum attracts to these concerts and lectures a number of people who do not have similar opportunities. Not only that, but a great many of them spend some time in the galleries either before or after the music. Through this their interest in the Museum work as a whole is increased, and since in the lectures on music there is constant reference to other forms of art as well as to literature, there is reason for believing that each of the arts becomes a little more intelligible through the others. It must also be remembered that the Museum keeps a high standard as to the music performed, and it is believed that we are here educating people to look at beautiful objects and listen to beautiful music, thus fostering a love of all these arts and, as far as music is concerned, increasing the capacity of our people to understand it, thereby increasing the demand for it. In short, the tendency of music in the Museum must be decidedly to help all the best musical endeavor of the city.

The concerts by the Young People's Symphony Orchestra of The Cleveland Music School Settlement have proved of great interest to the public, each program being repeated on the same afternoon because of the large number of people who desire to hear it. There is no doubt that these concerts do a great deal to stimulate amateur playing and amateur players and nothing is more certain than this: to be really healthy, the musical life of any city must rest on knowledge, understanding, and taste for music among people generally. It is therefore very important that the Museum should do all it can to foster orchestral playing among young people.

It is interesting to note that, while we believe no other museum in the United States is carrying on music in as con-

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structive a manner as here, the other museums almost without exception are carrying on some sort of program and many of them are looking to Cleveland for a lead. Mr. Surette has been called to the Chicago Art Institute to lecture on the relation of music to the other arts and has also spoken in Washington, D. C., and other places on this same subject.

Other museums are beginning to see this problem as we have already seen it here, as a human as well as a musical one. Everywhere people realize the human benefits of music. Music is indeed a great socializing factor but when you see how personal its message is and how many different tongues it speaks, its collective value fades almost into insignificance. The absence of the usual surroundings of the concert hall, the absence of any thought of fashion or of any other separating element in human life makes music as it is heard and taken part in at the Museum a distinct and indeed a wonderful thing.

T. W. S.

ACCESSIONS—GIFTS

Object	Source
30 workman's tools	Anonymous gift in memory of Dudley P. Allen
3 etchings, by Wilhelm Georg Reindel, American	The Artist
2 pewter platters and 1 pewter plate	Mrs. S. Prentiss Baldwin
1 book of etchings of Venice, by Otto H. Bacher, American	Charles W. Bingham
1 gown, Louis XVI, French	Cleveland Garment Manufacturers' Association
1 outfit showing the process of making halftones. (Educational)	The Eclipse Electrototype & Engraving Co.
5 etchings, by James McBey, English	Leonard C. Hanna, Jr.
2 pottery plates, Mexican. (Educational)	Mrs. T. W. Hill
12 prints by Utamaro, Japanese	Mrs. Ralph King
3 engravings: The Magdalen in Penance, by Hendrik Goltzius, 2 Female Heads, by Gillis Sadeler, German	Theodora Lyman
19 etchings by Lester G. Hornby, American	Presented by Ralph King in honor of the founding of The Print Club
1 bronze plaquette, Peace and War, by Emil Fuchs, American; and lead casting of reverse side of plaquette, War	Ambrose Swasey
2 lithographs, by S. J. Woolf, American	S. J. Woolf and Arthur H. Hahlo & Co.